

IGNITION

SHIRIN FAHIMI

MARYSE GOUDREAU

ADAM KINNER

LISE LATREILLE

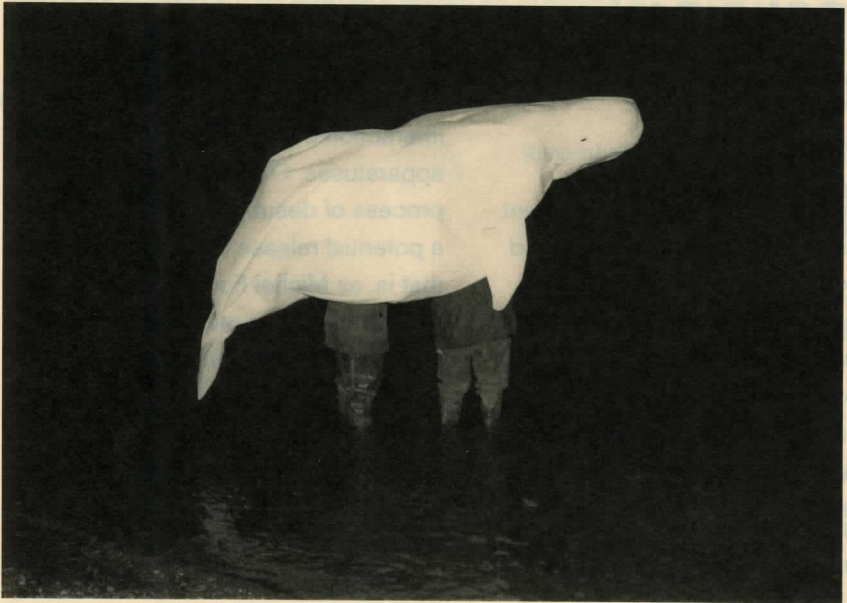
GENEVIÈVE MOISAN

MATTHEW NG

AN SOUBIRAN



MAY 7 – JUNE 6, 2015



Maryse Goudreau, *Études du béluga [6]*, 2014
Courtesy of the artist

WAYS OF THINKING

Ways of Thinking is designed for anyone interested in exploring contemporary art and its exhibition framework. It offers succinct and synthesized information on the exhibition's concept, the artists and the works featured. For the complete version of *Ways of Thinking* that includes bibliographic references, please see our website: www.ellengallery.concordia.ca/2006/en/

IGNITION is an annual exhibition that features new work by students currently enrolled in the Studio Arts or Humanities graduate programs at Concordia University. It provides an upandcoming generation of artists with a unique opportunity to present ambitious, interdisciplinary works in the professional context of a gallery with a national and international profile. Graduate students work directly with Gallery staff to produce an exhibition that places an emphasis on critical, innovative, and experimental work, engaging in the exploration and consideration of diverse media and practices. **IGNITION** is of interest to all students and faculty, the art community, and the general public.

Projects selected by Sarah Watson, Director of Artexite, and Michèle Thériault, Director of the Leonard & Bina Ellen Art Gallery.

Maryse Goudreau's practice moves between mediums of photography, video, the archive, the performative and the participatory. The work is an inquiry into Québec's forgotten maritime history, specifically that of the government's campaign in the 1920s to eradicate beluga whales.

Although an untrained dancer, **Adam Kinner** researches the political potential of the performing body through dance. In his piece *Suite canadienne*, Kinner re-performs a minor part from Ludmilla Chiriaeff's 1955 folk ballet, titled the same, in institutional spaces across the city. *Aluminum Lake*, a sculptural installation by **AN Soubiran**, references the pigment found in cosmetics, food and oral drugs in relation to how HIV is defined, experienced and represented.

I Never Think of Alaska is a photographic series by **Lise Latreille**. Latreille's longterm engagement with her hometown of Shawville, Québec is central to her work. She depicts rural and familiar landscapes while disrupting linear narrative and documentary photography. **Geneviève Moisan's** textile based practice is inspired by traditional artisanal techniques but created on the computerized Jacquard loom. *Dark*, *Foursome*, *Selfie*, *Kiss*, *Gum*, *À la pointe*, and *Relation* reflect this tension between the new and old in hypermodernity.

Shirin Fahimi's installation, *The Apparatus of Desubjectification*, is a theoretic investigation of the relation between the subject and mechanisms of communication. Her research takes its artistic form in chalk diagrams and a video. **Matthew Ng** is interested in the tension between order and freedom. In his installation *Projector paint*, he juxtaposes various material forms, from light to ceramics to reflect upon the interface between an internal view and external influences, and the art historical canon.

MARYSE GOUDREAU

- Études du béluga, Beluga Studies**, 2014
Épreuves à jet d'encre
 - Reconstitution des archives 1, Reenactment of the archives 1**, 2015
Performance, backdrop, painting on paper, fake floor, eight costumes
 - Reconstitution des archives 2, Reenactment of the archives 2**, 2015
3D video, and super 8 film
 - Bombardements**, 2015
Ink jet prints
- Courtesy of the artist, based on images from the *Archives de la Côte-du-Sud*

Through the use of archival materials *Études du béluga, Beluga Studies* traces the history of the attempted eradication of beluga whales by the Québec government in the 1920s. These campaigns were launched as the government was under the false notion that these mammals subsisted on fish that were vital to the survival of the fishing industry. Found images

of this specific moment in history are paired with performances that were staged by a boys' school located in the same area as the whale 'bombings' (one of the tactics of eradication). The uses these images in a sustained process of connecting the social, political, economic and anthropological threads of the present.

- EXPLORE
 - Archival research and the role that it plays here;
 - The performative and the participatory, how they engage the viewer and create meaning in this work.

ADAM KINNER

- Suite canadienne**, 2015
Digital video
Videography: Emily Gan
- Courtesy of the artist

For two days in April I danced in the public and private institutions of the city: city hall, the courthouse, the stock market, the arts council, the investment banks, the trade buildings, and the convention centre. I danced a minor part from Ludmilla Chiriaeff's folk ballet *Suite canadienne*, choreographed for CBC television in 1955. Presenting an originary work of Québec ballet danced by a largely untrained body, the performances raise questions about belonging, permission and the re-performance of cultural fantasies.

- EXPLORE
 - This artist's use of dance and the performative body;
 - The political implications of re-interpreting *Suite canadienne*.

LISE LATREILLE

- I Never Think of Alaska**, 2015
Chromogenic prints
- Courtesy of the artist
- The artist thanks the *Conseil des arts et des lettres du Québec* for its support

The photographic series *I Never Think of Alaska* creates tension between the banal familiarity of the rural landscape and the unknown, and mirrors feelings of ambivalence and discomfort around notions of home. The arrangement of images references a map or timeline, and attempts to access alternate modes of spatial and temporal orientation. Time is suspended - both by the camera and by the slow crawl of time in this depopulated region of Québec.

- EXPLORE
 - How this artist positions herself and her own subjectivity in her documentary photographs depicting her hometown of Shawville, Québec;
 - The role that narrative plays in this work.

AN SOUBIRAN

- Aluminum Lake**, 2015
Ice pick installation
- Courtesy of the artist

Aluminum Lake is the colour pigment found in most foods, cosmetics, and oral drugs. This installation explores potential narratives among life-size sculptures corrupting the skin. In a respectful gesture commemorating the late members of General Idea, the muted poodle figure addresses HIV as a status and aspires to raise awareness.

- EXPLORE
 - HIV and how it is represented in this work;
 - How the viewer is embodied in her/his experience of this artist's installation.

GENEVIÈVE MOISAN

- Gum**, 2014
Brocade Jacquard weaving, hand dyed mohair, mercerized cotton, cotton, and orlec, muslin, on a wood stretcher
 - Dark**, 2014
Brocade Jacquard weaving, mohair, mercerized cotton, cotton, and orlec, muslin, on a wood stretcher
 - Foursome**, 2014
Brocade Jacquard weaving, mohair, mercerized cotton, cotton, and orlec, muslin, on a wood stretcher
 - À la pointe**, 2014
Brocade Jacquard weaving, mercerized cotton, cotton, muslin, on a wood stretcher
 - Relation**, 2015
Brocade Jacquard weaving, hand dyed mohair, mercerized cotton, cotton, cotton muslin, on a wooden stretcher
 - Kiss**, 2014
Brocade Jacquard weaving, rayon chenille, mercerized cotton, cotton, and orlec, muslin, on a wood stretcher
 - Selfie**, 2014
Brocade Jacquard weaving, rayon chenille, mercerized cotton, cotton, and orlec, muslin, on a wood stretcher
- Courtesy of the artist

Taking the updating of 19th century woven silk scenes and the approach of the *new materiality* as starting points, this work weaves the fine line between discomfort and anticipation, between presence and the definition of *non-places*. It does this by signaling the emergence of a new relationship with the other that we meet in public space, in presenting portraits of characters, of passersby, and in *materializing* their relationships, as incongruous and hypermodern as they may be.

- EXPLORE
 - Traditional artisanal techniques and their role in this work;
 - What kinds of tensions are created, what questions are raised?

SHIRIN FAHIMI

- The Apparatus of Desubjectification**, 2015
Chalk on black wall, video projection
- Courtesy of the artist

The Apparatus of Desubjectification investigates the ontology of the subject in relation to the mechanism

of language and communication. As the Italian thinker Giorgio Agamben suggests, the subject is the result of an interaction between living beings and apparatuses. On the other hand the process of desubjectification suggests a potential release from the discourse, that is, as Michel Foucault points out, a release from your own face, your own identity and your own past.

- EXPLORE
 - Notions of communication and how they are addressed in this work;
 - The various elements that constitute this work and how they relate to each other.

MATTHEW NG

- Projector paint**, 2015
Steel, wood, clay, plasticine, oil on canvas, drawing on paper, suspended lights
- Courtesy of the artist

Projector paint mines painting. It extracts the things that constitute a painting - its form, colour, perspective, history, politics - and presents them as a projection in the form of sculpture installation. These things are extracted without precision but instead arise out of a fluid and intuitive process. What is left is an all-encompassing physical representation of the creative processes of observation, contemplation, and sensation. What you see is a snapshot of this projection but, like the physics that govern light, it will theoretically go on forever.

- EXPLORE
 - Painting and how this artist goes about deconstructing and examining it;
 - The notion of projection and how it is made use of here.

Leonard & Bina Ellen Art Gallery

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